

# The Classical Outlook

VOLUME XXVII

DECEMBER, 1949

NUMBER 3

## LUCIAN AND MODERN INVENTIONS

BY CHAUNCEY E. FINCH

Saint Louis University

WHEN comparisons are drawn between the ancients and the moderns, the former unquestionably show up to worse advantage in the matter of mechanical ingenuity. There were, to be sure, some ancients, like Archimedes, who showed considerable mechanical skill; but, as compared with modern contrivances, the best the ancients had to offer seems trivial. Even though the Greeks and Romans did not have the technical skill required for producing most of our modern contraptions, however, some of them showed a rather amazing ability at imagining the development of such devices. The use of *automatos* in the sense of its derivative, "automatic," goes all the way back to Homer. In the *Iliad* the gates of Olympus are described as being "automatic" (viii, 393). When Thetis came to the home of Hephaestus to ask him to make a suit of armor for Achilles, she found the god working on some tripods which were designed to go from place to place automatically (*Iliad* xviii, 373-7). Thus the author of the *Iliad*, in his imagination, anticipated by almost three thousand years garages with automatic doors, as well as vehicles guided by remote control. In the matter of robots, too, Homer was far ahead of Mrs. Shelley, for his character Hephaestus was aided in his endeavors by robot maid servants (*Iliad* xviii, 417-20) long before Frankenstein's monster made its appearance in the pages of literature.

Of all the writers of antiquity who gave free rein to their imaginations, there was probably none who, in so doing, anticipated a greater number of modern technical developments than did Lucian in his *True History*. In this work, by way of poking fun at Homer, Herodotus, Ctesias, and others who were not always too accurate in their statements, Lucian affirms at the outset that everything he says in his history is false. The only true remark in his work, he goes on, is his statement that he is going to lie. "I am writing, therefore," he says, "about things I have neither seen nor experienced nor heard from others—

things which are not and could not be to begin with" (*True History* i, 4). If Lucian could reverse the journey of Mark Twain's Connecticut Yankee and come forward in time, instead of

## A CHRISTMAS GREETING

BY JOHN K. COLBY

Phillips Academy, Andover, Massachusetts

Feriae laetae  
Sine labore,  
Tibi completae  
Christi amore!

going backward, he would probably be somewhat amazed to see how many of the figments of his imagination have become commonplace realities.

Among the fantastic adventures recorded by Lucian in his *True History* is a visit to the moon, which he found inhabited by strange people who, of course, had unusual customs. He learned, much to his surprise, that, among their other accomplishments, they had the ability to make a sweet-smelling oil out of onions (*True History* i, 24). Whether this exact feat has been duplicated by modern science, I do not know; but the chemist is able to make a sweet-smelling perfume out of coal, an achievement which constitutes a fairly close parallel.

Another unusual characteristic of Lucian's lunar inhabitants was that they had removable eyes. It was a common occurrence for an individual to take his eyes out of their sockets and hold them until he wished to see something, at which time he replaced them and looked to his heart's content. Very often people who had lost their own eyes secured substitutes from others (*True History* i, 25). If Lucian could see twentieth-century man restoring impaired vision by inserting contact lenses under his eyelids, he would feel, perhaps, that his flight of fancy had not been so preposterous after all. The Greek writer remarks that wealthy people on the moon kept a reserve supply of eyes on hand (*True History* i, 25). It is

just possible that some of the present-day users of contact lenses keep an extra stock to guard against emergencies.

In recent years there has been much talk about women's hosiery made of glass. But the idea of clothing made of glass is not new, for on Lucian's moon all the wealthy wore soft garments of glass (*True History* i, 25). Lucian was given two glass chitons to take with him when he left the moon, he says, but he lost them later on when he was swallowed by a sea monster (*True History* i, 27). While the rich on the moon were enjoying the luxury of garments made of glass, the poor had to be satisfied with clothing made of copper, for "... the regions there are rich in copper, and they work the metal by soaking it with water as if it were wool" (*True History* i, 25). This was presumably for the purpose of making it flexible. Thus Lucian may be said to have anticipated, in his imagination, the flexibility of copper wiring used so extensively in modern electrical equipment.

While Lucian was on the moon, a war broke out between the inhabitants of that region and those who dwelt on the sun. Soldiers from the two heavenly bodies, mounted on huge birds, gnats, and other winged creatures, met and fought a mighty air battle (*True History* i, 17). The word used by Lucian to designate the struggle, *aeromachia* (i, 18), has a distinctly modern ring about it. The Greek writer doubtless would have been amazed if he could have realized the fashion in which his imaginary air fighting was to become a terrible reality in the great air battles of the Second World War. Lucian also would have been surprised if he could have known how near he came to anticipating the modern use of paratroopers, when, in discussing the same air battle, he remarked of one group of soldiers: "The Anemodromi are infantrymen, but they are borne through the air without wings. The manner of their transportation is this: girding up their chitons, which ordinarily reach to their feet, and letting them belly out into the wind like sails, they are borne along just as if they were ships" (*True History* i, 13). Obviously the thing Lucian is thinking about is not the same as a modern

Certain unknown Greek authors, if we may trust Hesychius (s.v. *nauspodes*), Photius (s.v. *naupodes*, 289, 14), and Eustathius (*Od.* 1515, 23-4), presented a variant of the boat metaphor in their use of the words *nauspodes*, *naupodes*. These words, meaning literally "boat-footed," were applied to island-dwellers. Eustathius' discussion of this metaphor might lead us to expect to find it in epic verse; but it does not appear in extant Greek epic. Whether the usage is dramatic or not we cannot determine; but it

## THE CLASSICAL OUTLOOK

Entered as second class matter Oct. 7, 1936, at the post office at Oxford, Ohio, under the act of March 3, 1879.

**BUSINESS MANAGER:** HENRY C. MONTGOMERY, Miami University, Oxford, Ohio

**EDITOR:** LILLIAN B. LAWLER, Hunter College, 695 Park Avenue, New York 21, N. Y.

**ASSOCIATE EDITORS:** W. L. CARR, University of Kentucky, Lexington 29, Ky.; KONRAD GRIES, Queens College, Flushing, N. Y.

**SUBSCRIPTION \$1 PER YEAR.** Annual fee of \$1 for membership in American Classical League includes subscription to THE CLASSICAL OUTLOOK

Published monthly, October to May inclusive, by the American Classical League, Miami University, Oxford, Ohio  
Copyright, 1949, by the American Classical League

has a whiff of Old Comedy about it. We should note, however, that the figure has nothing in common with our own striking colloquialism "flat-boats," as applied to human feet!

Horrible as the "dream-boat" metaphor may be, things might, I suppose, be worse. We have not yet reached the point of calling one another "scows" or "barges." And perhaps the "dream-boats" will eventually and mercifully pass in the night!



## GIVE THE OUTLOOK

If you have a friend who is a teacher or a lover of the classics, why not give him a subscription to THE CLASSICAL OUTLOOK for Christmas? Can you think of any gift that would be a better bargain at one dollar? Send in your order at once, and we shall notify the recipient before Christmas, on a Latin Christmas card. Address the American Classical League, Miami University, Oxford, Ohio.

## NOTES AND NOTICES

The eighty-first meeting of the American Philological Association will be held at the Lord Baltimore Hotel, Baltimore, Md., on December 28, 29, and 30, 1949, in connection with the fifty-first general meeting of the Archaeological Institute of America.

The Southern Section of the Classical Association of the Middle West and South met at Tallahassee, Florida, on November 24-26, 1949, upon invitation of the Florida State University. Classicists would be interested in

"Why 'Go On' with Latin?", by Warren E. Blake, in *School and Society* for May 7, 1949, Vol. 69, No. 1794, pp. 334-5.

Recent newspaper stories of the marriage of an uncle to his niece, in Providence, R. I., are reminiscent of the marriage of the Roman emperor Claudius to his brother's daughter, Agrippina the younger. The latter marriage was legalized by a special *senatusconsultum*.



## TROY

BY HARRIET WEBSTER MARR  
Springfield, Massachusetts

Troy—yellow mounds of earth,  
shimmering in yellow light.

A ragged pine-tree crowning one  
ragged steep ascent;

Between its roots, potsherds black-  
ened by the fires of Homer's  
Troy;

There below, the ringing plain of  
windy Troy;

There, the dry course of famed  
Scamander.

Far on the coast three small mounds,  
tombs of Achilles, Ajax, and  
Patroclus.

To the left, misty purple on the hor-  
izon, Tenedos, where the Greek  
ships stayed.

Behind, Mount Ida, a long range  
that has watched the centuries  
pass, nine cities rise and fall,  
remain long buried, then by  
Schliemann's faith be brought to  
light.

"Sic transit gloria mundi!"

But hark! The sounding verse of  
Homer rings in memory.

In the plain, shadowy chariots wheel  
and turn.

Before our eyes move hosts arrayed  
for battle.

From near the ancient Scaean Gate  
we watch, as did the Trojan  
dames.

LETTERS FROM  
OUR READERS

## A LATIN CHRISTMAS CAROL SERVICE

Professor Herbert N. Couch, of  
Brown University, writes:

"I am enclosing a copy of our re-  
cent Latin Christmas Carol Service,  
which I thought might be of interest  
to you. There was a good attendance  
—some three or four hundred—and  
everyone seemed to enjoy participat-  
ing in the program."

The enclosed program is printed in  
Latin. Persons participating are ad-  
monished: "Cantibus lectionibusque  
sacris non plaudendum est usque ad  
finem; cantate omnes, si vobis placet,  
cantus laetos Latine modo, non Ang-  
lice, vehementissime." After a "Praelu-  
dium" and an "Introitus," two carols  
were sung—"Adeste, Fideles" and  
"Somno Soluti." Then came the first  
lesson, in Latin, from Isaiah xl, 1-5, ix,  
2, and ix, 6-7. There followed a solo,  
"O Mira Nox," and then two carols,  
"Serena Nocte Media" and "Ecce  
Chorus Angelorum." The second les-  
son, read in Latin also, was from Ver-  
gil's fourth eclogue. It was followed  
by two carols, "O Viri, Este Hilares"  
and "Puer Nobis Nascitur." The third  
lesson, in Latin, was from Luke ii,  
1-14. The chorus then sang the "Mag-  
nificat," after which the whole group  
sang "Quem Pastores Laudavere" and  
"In Dulci Iubilo." The last lesson,  
read in Greek, was from John i, 1-14.  
Following two carols, "Orbem Terrae  
Transvolate" and "Nox Silens," the  
service concluded with an "Oratio."  
The program gives credit to a "Mag-  
ister Organi Pneumatici," a "Magister  
Canentium," and a "Magister Equi-  
tum," the latter being Professor  
Couch. The program should prove  
suggestive to other colleges and high  
schools looking for a new idea for a  
community service.

## ENROLLMENT

Professor Mars M. Westington, of  
Hanover College, Hanover, Indiana,  
writes:

"Our present enrollment in the  
Latin and Greek language courses has  
reached a new 'high.' The related  
courses, too, have a record registra-  
tion. The number of classical majors  
surpasses any figure of recent years."

## FROM A RETIRED TEACHER

Miss Edith M. Jackson, a retired  
teacher of Latin, of West Chester,



Pa., has taken a deep interest in giving her books and materials to young teachers and others personally, instead of disposing of them in her will. She writes:

"At present I am gathering more of my books and materials together to pass on to inexperienced teachers. My collection of many years is now scattered in at least twenty different schools. I try to place it where it will be appreciated. Earlier this year I sent my twenty-five Italian posters, secured in Rome, to UNESCO to be used in their international rooms."

She says also:

"While I was walking to the post office recently, a young mechanic came towards me from the garage in which he was working. 'I have been watching for you,' he said. 'I need help on a Latin motto. What does *Lux et Lex* mean?' I translated it for him, and told him that it was the motto of Franklin and Marshall College. He said he knew that; also, that a student in that college had not been able to tell him the meaning of the motto! My young friend, the mechanic, had never studied Latin, but was interested in mottoes in that language. I have found this true of boys who have been in the service. Many a motto I have translated for them! One letter from a service man, during the war, was a great surprise to me. It was from a boy whom I had had in my classes for three years in high school. He had translated a poem by Catullus, felt that he had not done justice to it, and sent it to me for suggestions. How he had ever secured a Latin book in the South Pacific has ever been a mystery to me!"

#### ROMAN HISTORY POSTERS

Miss Marguerite Pohle, of Bosse High School, Evansville, Indiana, writes:

"As a project for the third-semester Latin pupils who had finished reading the selections on Roman history in the textbook, each pupil was assigned a special topic for which he was to make a poster which would give a pictorial representation of his material. If the pupil had no artistic ability, he was asked to think of some means of presenting his material pictorially.

"For the period of the seven legendary kings, under the name of each king were listed the happenings of his reign. For instance, under Romulus we listed 'Founding of the city; rape of the Sabine women; deification of Romulus as Quirinus.'

"A boy who could not draw used a large star for each king. Inside each star he listed the important events of

that king's reign. One girl had cut out the heads of the 'kings' from decks of cards and pasted them on her poster, giving each the name of a Roman king, and listing his achievements. One boy's 'stick men' were amusing.

"The period of the republic was too comprehensive for one poster, so various subdivisions were made. One pupil who had the wars as his assignment made a map of the territory acquired as a result of each struggle, the

---

#### INFORMATION, PLEASE!

Please send to the Director of the American Classical League Service Bureau, Miami University, Oxford, Ohio, a postal card giving the name and address of the presiding officers of your state and local organizations of teachers of the classics, and also the time and place of the next meeting of each of these organizations. Armed with this information, the Director will try to provide for all those attending the meetings lists of mimeographs and other materials which may be obtained at cost from the Service Bureau.

—W. L. CARR, Director

---

dates, the causes of the wars, and the generals. The poster on Roman religion had pictures of the Pontifex Maximus, the augurs, the haruspices, lists of their duties, a picture of a temple, and pictures of statues of some of the major deities. There was a poster on Roman government, and one on the struggle between the patricians and the plebeians.

"Some of the names included on the Roman history posters were: Cincinnatus, Camillus, Curtius, Valerius, Manlius, Horatius, Mucius, Decius, Fabricius, and Regulus. Among the Roman girls and women of the republic listed were: Tarpeia, Cloelia, Cornelia, Julia, Calpurnia, Portia, Clodia. Among the Roman generals used were Camillus, Torquatus, Duilius, Regulus, Scipio Africanus, Fabius, Flaminius, Marius, Sulla, Caesar, Pompey. Other great men of the republic used were Junius Brutus, the Gracchi, and Crassus. The poster on the first triumvirate was very well done. It contained pictures of the three men seated around a table. Printed on the poster were the desires of each of the three men, and the final destruction of each. There was a poster on writers, with such names as Cicero, Lucretius, Catullus, Caesar, Sallust, and Nepos.

"There were also good posters for

the period of the empire. One poster put the names of the various emperors on steps, and under each step listed the accomplishments of the emperor. Women of the empire used on posters were Livia, Octavia, Cleopatra, Agrippina the Elder and the Younger, Messalina, Arria, Plotina, Domitia, Helena, and Zenobia. Writers of the period included Vergil, Ovid, Horace, Livy, Juvenal, Suetonius, the two Pliny's, Tibullus, Seneca, Lucan, Quintilian, and Tacitus. The poster on the barbarian invasions was colorful, with the Goths, Huns, and Vandals storming the gates of Rome and plundering the city. The poster on the decline of the Roman empire in the West and East enveloped Rome and Constantinople in haze, leading off into the Middle Ages. Posters on Christianity depicted Christ's death, persecutions of the Christians, the catacombs at Rome, scenes from the lives of the saints, and the Nicaean Council. Names used included Peter, Paul, John, Ambrose, and Constantine.

"Each pupil showed and explained his poster to the class. The best posters were then put on the bulletin board. This project did much to fix the historical facts in the minds of the pupils."

#### A BRITISH CONFERENCE

Miss E. Lucile Noble, of Lansdowne, Pa., writes:

"I have on hand an announcement of the twenty-seventh annual summer conference of the Association for the Reform of Latin Teaching, to be held at The Leys School, Cambridge, England, from August 29 to September 3, 1950. The program includes lectures, discussions, and demonstration classes, in Latin and Greek. I have written Mr. C. W. E. Peckett, who is in charge, urging him to try to move the dates a little so that Latin teachers in the U. S. could get back by Labor Day. I am sending you this information now because it is very difficult to get ship passage less than a year ahead of time. Persons interested may write to me at 326 Lincoln Ave., Lansdowne, Pa.

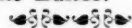
"In the field of classical archaeology, the University of Durham, in England, runs a three-week course in actual field digging."



#### WE ARE COPYRIGHTED

Readers are asked to note that THE CLASSICAL OUTLOOK is copyrighted. Material from its pages may not be reproduced in mimeographed, printed, or any other form without the written permission of the Editor. The copying was necessitated by various

circumstances beyond the control of the Editors. However, there is no intent to hamper teachers in the use of our material. Please refer any problem which you may have in this connection to the Editor.



### THE LION'S SHARE

By EUGENE S. MCCARTNEY  
University of Michigan

THE DAYS when familiarity of educated men with the classics could be taken for granted have gone, yet when errors in classical quotations or allusions occur in newspapers or magazines, there is a general rush to typewriters. During the early months of World War II the title "Fortissimae sunt Belgae," which served as the theme of an editorial in a great metropolitan newspaper, elicited a flood of protesting letters.

In *Newsweek* for May 22, 1937, there appeared on page 32 the following title of an article: "Tennis: To the Loser Belongs a Lion's Share of the Spoils." In the text (p. 34) the vanquished player is said to have received "a lion's share of the gate receipts." The inevitable "correction" appeared promptly, in the issue of June 19, page 2, in which a correspondent noted that a Professor Quiz informed his radio audience that the lion's share is the entirety, "for the reason that the lion shares his spoil with no one." The editors explained that the Professor undoubtedly based his definition on Aesop's fable, and they then gave this version of it:

"Three beasts joined a lion in a hunt. When the spoil was divided, the lion claimed one quarter in his capacity as King of the Beasts, one quarter as arbiter, another share for his part in the chase. 'As for the fourth quarter,' he said, 'well, as for that, I should like to see which of you will dare lay a paw upon it.' Awed by his frown, the other beasts yielded and silently withdrew."

This explanation must have been based upon one of the many variants of the Aesop story in which the lion takes all, but in the Aesop original the lion has only one hunting companion, the ass, and the lion does not frown.

On June 18, 1945, a caption in *Newsweek* stated (p. 54) that Moscow had taken over "the lion's share of the old Reich." A remonstrance was published only two weeks later, in the issue of July 2 (p. 6): "If you remember your Aesop, the lion's share is *all*." The editors made the following rejoinder: "Aesop and Mr. Guptill have one interpretation; Webster's dictionary and *Newsweek* pre-

fer the more modern meaning: the larger or the better part." The editors here imply that an original meaning has been changed, and they are obviously overhasty in attributing

### THEN AND NOW

By ARTHUR PATCH MCKINLAY  
University of California at Los Angeles

Where oaken downs bloom with a leafy spray,  
Before such things as homesteads came to be,  
I saw a fay with curls up in a tree  
And coined "dryad" as a term for such a stray.  
I went into the mountains once to play  
And found a nymph there bending on her knee  
Beside a spring. Her beauty made me flee  
And call her "naiad," for such go there to pray.

But men no longer look with the poet's eye.  
They trade their mountains for the civic flats  
Where they can grow potatoes and speed a car;  
Here is a bog buzzing with social gnats.  
Yet seeing Lily in the swamp nearby,  
I do not long to be where dryads are.

such a preference to the Merriam-Webster (quoted later in this note).

An unqualified announcement about the meaning of the phrase is to be found in a fascinating article by Wilson Follett, "The State of the Language," *The Atlantic Monthly*, 159 (Jan., 1937), 52:

"How long is it since you have encountered the expression 'the lion's share' in the only meaning which makes a grain of sense? The lion in the fable took all there was to take, according to the inveterate nature of lions. But when we see the phrase in print today it is ten to one that we construe it as meaning the larger share, or anything over half. A recent volume of miscellaneous information (*Uncommon Knowledge*, by George W. Stimpson) listed 'the lion's share' in its legitimate meaning, and a reviewer in the *New York Times Book Review* [August 9, 1936] cited the item as a fascinating oddity. There you have the perfect obituary of a once useful and vivid allusion."

The Stimpson volume states (pp. 11-12) that the phrase has reference to the Aesop fable in which the lion

went hunting with a wolf, a jackal, and a fox, but, as already noted, the fable that represents the lion as taking all makes the ass its sole companion. Stimpson regards the meanings "nearly all" or "an unduly large share" as secondary and as due to a misapprehension.

A recently published reference book by Burton Stevenson, *The Home Book of Proverbs, Maxims, and Familiar Phrases* (The Macmillan Co., 1948), lists the lion's partners as an ass, a fox, and a wolf. In it the explanation of the division into four parts is nearly identical with that in the elaborately phrased version in Mons. de Meziriac, *Aesop's Fables* (Chicago, 1897), p. 83, where, however, the lion's companions are a leopard, a lynx, and a wolf. Stevenson concludes that the original meaning of "the lion's share" was "not the greater part of anything, but all of it." To substantiate his view, he quotes the Greek words that mean "all into one portion." In A. Chambry, *Aesopi Fabulae* (1925-26), No. 210, the very sentence in which these words occur states, logically or illogically, that the fox set aside a little for itself. Surely this fable justifies, not the meaning "all," but "a preponderantly large part." As will be noted later, both meanings go back to Aesop, and each has a long and interesting history in Europe.

The definitions given of the phrase in several dictionaries may be quoted here:

"All, or nearly all; the best or largest part;—from Aesop's fable of the lion hunting in company with smaller beasts, and appropriating to himself all the prey" (Merriam-Webster 1934); "the whole or an unduly large proportion of anything" (Funk and Wagnalls, 1946); "the largest or principal share or portion" (*Century*, 1927); "the largest share; an unduly large share; usually, any excessive appropriation made by one of two or more persons from something in which all have an equal right or interest, but sometimes without any invidious sense: as the lion's share of attention" (*The Century Dictionary and Cyclopaedia*, Vol. V, 1911) (this is a clear and ample definition); "biggest share of anything" (Wyld); "the largest or principal portion" (*Oxford Dictionary*, Vol. VI, 1908). The four examples recorded in the last-named dictionary are dated 1790, 1836, 1865, and 1872, and all conform to this definition.

It is noteworthy that not a one of these dictionaries gives "all" as the



sole meaning and that they are unanimous in authorizing the meaning generally attributed to the phrase. It is also significant that the *Oxford Dictionary*, the only lexicon that quotes passages to illustrate the usage, contains no example that suggests the meaning "all."

In Aesop's fable of the lion and the ass (Chambry, *op. cit.*, No. 208) these two animals undertake to divide the prey they secured on a hunting expedition. The lion claims one third because he is the king (of beasts) and a second third as an equal in the partnership. He then warns the ass that the third part will prove to be its ruin unless it takes to its heels. Here the lion does get all.

This fable would seem to establish beyond question the meaning we should attach to "the lion's share," but the lion appears in many other fables of Aesop. On a second hunting expedition he is attended by an ass and a fox (Chambry, *op. cit.*, No. 210). When the ass makes a division of the spoils, the lion, becoming angry, kills and eats the ass. On being confronted with the same problem of partition, the fox gathers a great heap for its dominating partner and reserves but a small portion for itself. The appeased lion then asks it who taught it to make so wise a division. The fox replies, tersely: "The ass's fate."

In Europe, especially in France, both meanings of the phrase "the lion's share" have been widely used, and the long history of the influence of the two fables has been interestingly presented in a dissertation by Konstanty Górsky, *Die Fabel vom Löwenanteil in ihrer geschichtlichen Entwicklung* (Berlin, 1888).

Undoubtedly a familiar fable in Phaedrus (i, 5) has exercised great influence, directly or indirectly, upon many of those who assert that the lion's share means "all." It is worth quoting here:

Numquam est fidelis cum potente  
societas:  
Testatur haec fabella propositum  
meum.  
Vacca et capella et patiens ovis  
iniuriae  
Socii fuere cum leone in saltibus.  
Hi cum cepissent cervum vasti cor-  
poris,  
Sic est locutus, partibus factis, leo:  
Ego primam tollo, nominor quia leo;  
Secundam, quia sum fortis, tribuetis  
mihi;  
Tum, quia plus valeo, me sequetur  
tertia;  
Malo adficietur siquis quartam  
tetigerit.

Sic totam praedam sola improbitas  
abstulit.

A recent article by L. Herrmann, "Autour des Fables de Phèdre," *Latomus* 7 (1948), 201, associates with this fable the origin of the expression *societas leonina*, which was often on the lips of a Roman lawyer whom he identifies as C. Cassius Longinus. Its application is made clear in a passage which contains Cassius' opinion about the sharing of profits and losses in a partnership: "Aristo refert Cassium respondisse societatem talem coiri non posse ut alter lucrum tantum, alter damnum sentiret, et hanc societatem leoninam solitum appellare" (*Corpus Iuris Civilis* 29, 2; *Pro Socio* 17, 2). As Herrmann points out, the phrase in question was doubtless suggested by lines 1 (*cum potente societas*) and 4 (*socii . . . cum leone*) in the fable. It may also be noted that Erasmus connected it directly with Aesop (*Adagiorum Chiliades Quatuor . . .*, Chiliadis primae centuria septima, No. 89).

In Volume II of his monumental work, *Les Fabulistes latins . . .* (Paris, 1893-9), L. Hervieux gives at least fourteen versions of the Phaedrus fable just quoted, so that one is not at all surprised to find the following entry in a French dictionary:

"Le partage du lion, tout d'un côté et rien de l'autre, par allusion à la fable où la chèvre, la génisse et la brebis sont en société avec le lion" (Littré).

The other interpretation, however, likewise appears in a French dictionary:

"La part du lion, C'est-à-dire la plus grand part que s'arroge de plus fort" (*Grand dictionnaire universel du XIX siècle*).

In Italian dictionaries also there are two interpretations:

"La parte del leone. Secondo la favola; che, dovendosi tra le bestie cacciatrici compagne partire la preda, il leone si piglia tutto" (Tommaseo-Bellini).

"Farsi la parte del leone, dicesi di chi si piglia una parte molto più grande di quella che gli toccherebbe, e ciò per esser egli più forte de' suoi compagni" (Rigutini e Fanfani).

I have found only one interpretation in German usage:

"Löwenanteil, ein besonders grosser Anteil, den sich jemand kraft des Rechtes des Stärkeren zuspricht . . ." (*Der Grosse Brockhaus*).

"Löwenanteil, auf einen hervorragenden antheil überhaupt bezogen" (Grimm, *Deutsches Wörterbuch*).

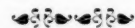
It would be captious to argue, as one might at first feel inclined to do, that the presence of the word "share"

in "the lion's share" precludes the possibility that the word originated from the fable in which the lion takes all. There is an analogous use of the word "division" in a French proverb (which, however, is unfamiliar to my French friends to whom I quoted it):

"Montgomery's division, all on one side. This is a French proverb and refers to the Free Companies of the 16th century, of which a Montgomery was a noted chief. The booty he took he kept himself" (Brewer, *Dictionary of Phrase and Fable*, p. 751).

A recent example of the natural and prevalent use of "the lion's share" occurs in a novel by Ben Ames Williams, *House Divided* (1947), p. 1119: "By the way, Uncle Tony, our blockading venture is a great success. Captain Pew gets the lion's share [of the profits], but there's plenty for all of us." A loose extension of the phrase appears in *Science Digest*, 23 (January, 1948), 62: "Although the lion's share of the world's ice is situated in high latitudes, there are, nevertheless, glaciers buried beneath the surface."

I do not recall having found in my own reading a single English sentence in which the words in question mean "all." The knowledge of Aesop possessed by those who are sure he affords justification for only one meaning might be described as synecdochic—taking the part for the whole. In view of the long use of this popular phrase on the Continent in both senses, one might suspect that it had some vogue in English before 1790, the date of the earliest example cited by the *Oxford Dictionary*, but no earlier occurrences of it are listed in the files of the Middle English Dictionary, a project that has long been under way at the University of Michigan. Perhaps some reader of this note may chance upon an earlier illustration of it.



## FROM LATIN TO SPANISH

BY KEVIN GUINAGH  
Eastern Illinois State College

WHEN LATIN teachers are constantly pressed to show present, tangible values to justify their subject, it is worth while to point out the tremendous advantage the student of Latin enjoys in the study of Spanish, especially in the building of vocabulary.

In preparing word lists for elementary Latin texts, editors have generally looked ahead to the reading of Caesar, and favored his vocabulary. In Spanish, however, elementary texts give a vocabulary intended to pre-

pare the student for no particular author but rather to fix in the beginner's memory those words that have the highest frequency count in a wide sampling of reading material. In trying to realize this objective, many compilers of Spanish texts make use of Milton A. Buchanan's *A Graded Spanish Word Book*, published by the Toronto Press. In this study Buchanan scored 1,200,000 words (the equivalent approximately of twenty novels of moderate size) found in seven wide classes of literature which were subdivided into a total of forty categories. As a result of this study, he was able to list in order the 6,702 words having the highest frequency in written Spanish.

An examination of the first 3000 words of this list reveals that about seventy-five per cent is readily recognizable as Latin; this is the usual estimate of the Latin element in Spanish. Actually in these 3000 words the advanced Latin scholar will find a higher percentage derived from Latin, for obscure derivations have not been counted; only those words have been included which a student with four years of Latin in high school should be able to recognize.

These words are not identical in the two languages. As a matter of fact, only 112 are the same as the Latin nominative. But to this number we must add a great many more that are identical with the Latin ablative singular—a helpful way of remembering them, though philologically they are derived from the accusative, the final *m* being lost in the change. Such words as *vino*, *medio*, *gente*, *arte*, *durante* are readily understood by the Latin student, no matter how the change came about. To show more clearly the similarity between Latin and Spanish words, the final *m* of the Latin accusative will not be given in this paper.

In going from Latin into Spanish, Latin nouns ending in *tio* change that suffix to *ción*. Thus, *relatiōe* gives *relación*; *attentione*, *atención*; *natiōe*, *nación*; *habitatione*, *habitación*; *positiōe*, *posición*.

The initial *qu* in Latin is usually changed to *cu*: *quale* becomes *cuál*; *quando*, *cuando*; *quaestione*, *cuestión*; *quartu*, *cuarto*; *quasi*, *casi*; *qualitate*, *cualidad*, generally written *calidad*.

This last word illustrates a change that the Latin student will find easy to keep in mind because it shows the easy transfer that takes place from the accusative ending *tatem* to *dad*. Thus, *caritate* becomes *caridad*; *castitate*, *castidad*; *civitate*, *ciudad*. The change of the Latin *t* to the Spanish *d* is frequently noted—e.g., *matre*, *madre*;

*patre*, *padre*; *maritu*, *marido*; *oratore*, *orador*; *pratu*, *prado*.

The double consonant *ll* at the beginning of a word is a strange combination to the Latin eye; but when one remembers that this has come from a combination of *c*, *f*, or *p* with *l*, the word is easily retained. Latin *clamare* becomes *llamar*; *clave*, *llave*; *flamma*, *llama*; *planu*, *llano*; *plorare*, *llorar*; *plenu*, *lleno*; *pluere*, *llover*.

The Latin *c* often appears as a *g*; e.g., *securu*, *seguro*; *lacrima*, *lágrima*; *lacu*, *lago*; *acutu*, *agudo*; *amicu*, *amigo*.

Such changes as *p* to *b*, as in *Aprile*, *Abril*, and the substituting of *f* for *ph*, as in *philosophu*, *filósofo*, offer no difficulty. Not so easily recognized in Spanish is the word beginning with the *b* which was *f* in Latin; e.g., *fabulari*, *hablar*; *facere*, *hacer*; *formosu*, *hermoso*; *farina*, *harina*; *ferire*, *herir*.

Sometimes *li* in Latin becomes *j* in Spanish, as in *filiu*, *hijo*; *alienu*, *ajeno*; *consiliu*, *consejo*; *melior*, *mejor*; *muliere*, *mujer*. Sometimes the Latin *x* becomes *j*; e.g., *exercere*, *ejercer*; *exemplu*, *ejemplo*; *luxu*, *lujo*; *exercitu*, *ejército*. Latin words ending in *x* come over into Spanish as *z* in the singular, but follow the Latin form in the plural; thus *crux* gives *cruz*; *lux*, *luz*; *felix*, *feliz*; *efficax*, *eficaz*.

An initial *s* in Spanish is regularly followed by a vowel or a diphthong. When a consonant follows the *s* in Latin, Spanish prefixes an *e*. It is easy to pick these out of the alphabetized section in Buchanan's list: *scandalu* becomes *escandalo*; *scala*, *escala*; *scribere*, *escribir*; *scrupulu*, *escrupulo*; *spatiu*, *espacio*; *spectaculu*, *espectaculo*; *sperare*, *esperar*; *spina*, *espina*; *statua*, *estatua*; *stimulare*, *estimular*; *studiu*, *estudio*. In an initial Latin *sc*, *s* is dropped; e.g., *scientia*, *ciencia*; *sceptra*, *etro*.

There are some vowel changes which need only be pointed out to the Latin student, to be remembered. Accented short *e* becomes *ie*. This occurs frequently and is seen in such words as *terra*, which becomes *tierra* in Spanish; also, in *dente*, *diente*; *recente*, *reciente*; *ventu*, *viento*. The diphthong *ae* follows the same change, as in *caecu*, *ciego*; *caelu*, *cielo*. In this connection it must be remembered that when Spanish was forming, *ae* had the value of *e*, as it has in the Continental pronunciation of Latin today. Likewise *i* becomes *e* in many words; thus *lingua* changes to *lengua*; *vincere*, to *vencer*; *timore*, to *temor*; *minus* to *menos*.

When the Latin student sees the diphthong *ue* in Spanish, he should substitute an *o* for it, to discover its Latin ancestor; e.g., *bonu* becomes

*bueno*; *fonte*, *fuelle*; *forte*, *fuerte*; *morte*, *muerte*; *porcu*, *puerco*; *porta*, *puerta*; *sorte*, *suerte*.

The *u* in Latin frequently changes to *o* in Spanish. This is what takes place in the accusative of the second declension; for example, *ramum* becomes *ramo*. Other examples of this change are to be seen in *musca*, *mosca*; *rumpere*, *romper*; *surdu*, *sordo*.

Certain letters are lost when they pass from Latin into Spanish. The double consonants in Latin do not hold in Spanish, with the exception of *ll* and *rr*, which are regarded as separate letters. This will be no more difficult to understand than bad spelling in English. In the *ct* combination in Latin, *c* often disappears. Thus, *defunctu* gives *difunto*; *punctu*, *punto*; *instinctu*, *instinto*. Sometimes, however, *ct* is changed to *ch*, as in *lectu* (*bed*), which becomes *lecho*; *luctu*, *luchu*; *tectu* (*roof*), *techo*. At other times, words ending in *ctio* in Latin change the *ct* to *cc*; hence we have *lección* from *lectio*, *instrucción* from *instructio*. In these cases, the first *c* receives the sound of *k*.

The dropping of the consonant *d* between two vowels is frequently noted in careless Spanish speech, and it is not infrequent in the written language; e.g., *credere* becomes *creer*; *fidelis*, *fiel*; *possidere*, *poseer*; *comedere*, *comer*; *legere*, *leer*.

Nothing remains of the Latin ending in such Spanish words as *real*, *fácil*, *cruel*, *social*, *útil*, *capital*, *natural*. It should be noted also that the final *e* of the Latin infinitive is lost in Spanish.

One need only examine Buchanan's compilation to realize the value Latin has in the study of Spanish, the purest remnant of the Latin tongue. It must not be inferred that one should study Latin to learn Spanish, nor that Spanish is easy, even for the student of Latin; but there is no doubt that if any student is in a position to absorb Spanish rapidly, it is the one who has applied himself carefully to Latin.

### “NUTS!”

Professor Edward C. Echols, of the University of Alabama, writes: “In 1944, Major General Anthony C. McAuliffe became a world-renowned figure overnight as a result of his emphatic and informal reply to the German demand for surrender of his 101st Airborne Division at Bastogne. General McAuliffe's classic reply was ‘Nuts!’ Five hundred years before Christ, Darius, King of Persia, sent a herald to Idanthyrsus, the Scythian king, demanding his surren-



der. It being a wordier day, the reply of Idanthrysus is longer, but it closes on a note definitely McAuliffeian. The reply of Idanthrysus was 'Go howl!' (Herodotus iv, 121)."



### BRINGING LATIN TO A FOCUS

BY CLYDE MURLEY  
Northwestern University

**W**E OFTEN think certain of our ideas unique, only to find later that others share them. The convictions in this paper were drawn from years of observation and practice, and had their inception when I was a high-school teacher. When, however, I have aired them, it was evident that they were in harmony with those of many other teachers of Latin. Some are also, in general, in harmony with the recommendations of the Report of the Classical Investigation. This all encourages me to think that, with many persons thinking along parallel lines, we can constantly improve our methods.

The daily lesson in the usual first-year book is too miscellaneous and distracting for efficient instruction within the time limits of a brief class period: forms to be recited, a little new syntax, a vocabulary of unrelated words the choice of which is dictated by forthcoming reading materials, Latin-into-English phrases, Latin-into-English sentences (elements in which cannot be translated exactly in the absence of any context), English-into-Latin sentences, a paragraph of consecutive Latin. The teacher is reduced to a desperate effort "to get over the lesson," instead of carrying out a concentrated, effective procedure. I am in favor of less at a time. The elaborate paraphernalia described above affects me as the cumbersome armor of King Saul affected David, who preferred going after Goliath with a sling-shot and five pebbles.

It should not be insisted that there is only one way of teaching Latin well. Some teachers are brisk drill-masters, and good at that. A very few have adequate colloquial command of the language to teach it orally. Much can be said for the old grammar and reader method, which was before our time. Some consecutive Latin to be read seems the natural focal point, other material in the traditional lesson being used as incidental aids rather than sharing equal emphasis.

Many teachers would have pupils start sooner to read such Latin, read more, read it with greater facility and understanding. For this, definite techniques and guidance will be

needed. If it is read in the Latin order, it has a chance to teach itself. Parsing is a useful separate process on occasion; but "finding the subject" and "finding the predicate" do not constitute reading. A pupil often thinks he is expected to know more of the meaning of a sentence at a given point than an ancient Roman would have known there; whereas he should suspend judgment until a phrase or clause is rounded out, with later elements explaining the earlier. So he struggles to make *some* sense out of the passage prematurely, instead of waiting for *the* sense. This leads him to make reckless insertions and take other liberties with the text. Or he commits himself too soon to one of several possible meanings of a word, and clings grimly to that meaning while it leads him to confusion.

I am thinking rather of reading for comprehension than of some ultimate smooth English translation. The latter can become a fetich in the early years, being something which mature scholars find exceedingly difficult when they do it at leisure, with frequent recasting. The first step could well be reading a passage straight through, looking up no or few words, for what general meaning can be so acquired. One pupil reported from this procedure, "I've read the whole story and have the drift of it. Now I have to look up the vocabulary." It would be wrong, however, wilfully to exclude a growing power of anticipation, as the more advanced student becomes familiar with the structure of the language and begins to learn what to expect.

Without suggesting particular reading content, let me urge that the subject matter should deal, as far as vocabulary and mechanics permit, with representative and important Roman thought, which focusses on what is of cultural benefit to the modern child. This would exclude or reduce the usual gory vocabulary and the names of sundry lethal weapons. It could avoid other specialized words which provide few or no English derivatives.

A basic, usually physical, meaning of each word presented (apart, perhaps from the marginal vocabulary) should be insisted upon. But it must be basic, not one English word arbitrarily assigned. In one beginning book, only the meaning "pretty" is given or permitted for *pulcher*. This would require the pupil to make Aeneas say, "The thought occurred to me that it would be a pretty thing to die in battle." In a Latin sentence of five words, with three impartial meanings given for each—one of

which is to be taken at random—there are 243 possible mathematical combinations for the translation. If one basic meaning, say in bold-face type, is given for each, there is one possible combination. However rugged the initial effect of stringing together these fundamental words might be, it would bring vocabulary use to a sharp focus.

While I should suggest learning together lists of etymologically related words, those with kindred meanings, words with the same concrete or abstract suffixes, yet this involves complications with the requirements of the reading material. At least, such could be used as review lists, rearranged from the order of original presentation.

As for the all-important forms, I taught them years ago without paradigms by stressing in every possible way, including bold use of color, tense and case signs and detached personal endings. After six weeks or so of this, my class read sixty pages of other Latin and the first half of the first book of Caesar in the first year. By the same method, a college student who had never before studied any foreign language read more than sixty pages of Latin (with subjunctives, gerundives, and deponent verbs) in his first ten weeks. And he read it accurately and with growing facility.

In this procedure, one would present as soon as possible the signs of all the declensions, for instance, together. The pupil, even though a chart representing these could be ruled both ways, would read across for the prevailing endings of each case, rather than vertically. So he could avoid, where possible, the detour through particular declensions. After all, the purpose is to recognize the case, the declension being only a means (largely dispensable) to that end. Teachers have long used tense and case signs in connection with paradigms; but they can be made the main dependence. When I began this practice in high school, I planned to bring in the paradigms in the third year, for such as continued Latin, as a coordination and review of forms already familiar. But, by use of the signs, the pupil's attention is focussed on the particular part of the word which is immediately significant for him in translation.

In syntax, it is the aim to focus on the main function and field of each mood or case, presenting the several constructions as illustrations of this. Language represents, not what is objectively true (though people have been known to use it for telling the truth), but how we regard and ex-



press things. The indicative represents things as known, though it also deals (in the future, for instance) with matters not actually known. The subjunctive, on the other hand, represents the future (with which it mainly deals) as contingent and uncertain. It is the mood of purposes which may not be attained, conditions which may not be fulfilled, and situations which exist only in the mind. In independent clauses, it expresses orders and suggestions which may not be carried out, wishes that may not be granted or are already denied. A child can see the difference between what is done and what is only thought: "We waited there till he came"—indicative. "We waited there for him to come" (but maybe he didn't)—subjunctive.

Each case of the noun should be introduced as a whole, so that the pupil can become acquainted with it. The several constructions of that case could be given at once, not as extra requirements, but as illustrations of a general idea of the case as described.

What is the main business of the genitive? Why have one? The use to express possession, the changing status of ownership, is about the least representative of the several constructions. For the case deals mainly with basic, lasting relationships: legal parentage, identity (complete or partial), material, measure, quality. These are largely inalienable attributes. One's parentage cannot be changed. How can you separate a particular building from the material of which it is made, its size, the quality of its material and of the workmanship that went into it? Lucretius might say that the genitive deals with the *coniuncta* rather than the *eventa* of the word modified. Chesterton said you might (rather recklessly) free a tiger from its bars; but you had better not free it from its stripes, or you will free it from being a tiger.

The subjective and objective genitives, requiring beside them a noun of verbal meaning, seem to me distinctly different. They might well be taught separately from the unified group above. Of course they suggest whole clauses: "The singing of the bird"—"the bird sings." "The eating of the meal"—"someone eats the meal."

The dative as a whole can be presented to the pupil as warmer in its emotional appeal than the cool genitive. It is well unified, with the emphasis everywhere on the person concerned or the thing affected. The so-called datives of agency, possession, and separation are really datives of interest. To illustrate in the same

order with elaborate translations: "As the situation faced Caesar, there was the necessity of doing everything at once"; "a son is born, and that makes a difference to me"; "money was stolen, and the loss was mine." Indirect object also expresses interest. In fact, the indirect object is apt to be more concerned about an action than is the direct (if both are present). "The child gave a fish to the cat"; here the cat is gastronomically and vocally concerned, while the dead fish is apathetic. The interest expressed by the dative may go to the length of prejudice. "This boy is the finest fellow in the world—to (i.e., in the opinion of) his mother or his girl."

That certain intransitive verbs, or verbs compounded with certain prepositions, take the dative, does not rule out the fact that such a dative names the person interested or the thing affected. All these constructions, then, really fall into one category. But the double dative is not so simple, containing as it does—along with the dative of interest—one of purpose or result. It includes a focus of the action or situation on a person, and also on a thing.

The subtlety of the Greek grammarians in seeing the object of a verb as a cause or provocation of the action involved led to the mistranslation of their term for the case as *accusativus*. This Roman term, in turn, is quite meaningless to us in the grammar. The simpler meaning of target or goal, which inheres in *objective*, makes the latter word preferable.

The objective case indicates the end of physical motion through space, place to which; or physical or mental action as ending in the direct object. These two constructions may be classed together. The other use of the case is to limit the area of an action, extent of space or time; the so-called Greek accusative might be taught as analogous to this. That is, it indicates the extent of application (to parts of the body or clothing) of the action of the verb.

The obvious thing to say about the ablative is that it is three cases spelled alike. It tells that from which something comes (source, etc.) or goes (separation); what it is with, or done with; or where it is. In each of the groups (separative, sociative-instrumental, locative), where a Latin preposition is expressed, it takes care of the meaning for the pupil. One can lean heavily, in teaching, on the Latin and English prepositions. Then, in a list of illustrations of the usual constructions, one can begin with the simple, physical meaning of the three

English prepositions, then by easy transitions go on to the figurative extensions. The three charts so formed would aim to stress the "from," "with," and "at" ideas, rather than to teach numerous constructions independently.

Grammarians differ as to the assignment of some constructions to one or another of the three ablatives, or regard them as of composite origin. In any grouping I might suggest I should not be thinking of historical grammar so much as of intelligibility to the pupil. In the causal ablative, which of these two expressions explains it more readily to the pupil?—"He is in bed *with* measles," or "He caught cold *from* exposure." The second, I think. So I should assign cause to the "from" group, though means and cause are closely related logically, and means goes into the "with" group.

It has been suggested, then, that case-syntax could be introduced with two genitives, one dative, two objectives, and three ablatives. This would not mean discarding most of the legitimate case-situations, but seeing the four cases in terms of one to three central concepts in each instance.

Finally, if the teacher's faculties are not nervously dissipated through a mere miscellany of forms, constructions, unrelated words, and exercises, so that he has a simpler daily function; if he reads with the pupils more varied Latin of better thought-content, more of it, and all in the Latin order; if basic, rather than stereotyped or arbitrary, meanings of words are etymologically presented; if forms are integrated with a view to emphasis on function and ready recognition rather than on paradigms; if a simpler, more logical concept of the syntax is grasped and taught, in lieu of a welter of scattered constructions; the teacher himself, with the class, can be brought to a focus on the main task of reading Roman literature.

### BOOK NOTES

The Wrath of Homer. By L. A. MacKay. Toronto: The University of Toronto Press, 1948. Pp. ix plus 131. \$2.50.

The present volume is a worthy addition to the many distinguished Homeric studies produced by such New World scholars as Professor Combellack and the late John A. Scott. Representing the fruits of intensive research and written with no

concession to the layman, it is of greatest interest to the expert in Homeric scholarship, to which this writer lays no claim. Yet the thesis here defended is so clearly presented and so sensibly and pleasantly discussed that any Homer "fan" will find both profit and enjoyment in its perusal.

Professor MacKay believes and maintains that the *Iliad* is the skillful and artistic combination, by one supreme author, of plot elements taken from two previously current cycles of legend: a "Vengeance of Achilles," originally located in Epirus, and the familiar tale of Troy; and that the "Wrath of Achilles," and "all passages that presuppose the Wrath," are this poet's invention, created to serve as a link between the two groups of material he wishes to harmonize. The attempted proof for this theory is furnished in three chapters. "The Historical Background" (3-47) is a fascinating discussion, on the basis of archaeology, linguistics, and the sound common sense and clear thinking which distinguishes the whole book, of the characteristics of the Heroic Age, with results that vary considerably from the usually accepted picture of this era. "The Heroic Legends" (48-103) presents, in a closely reasoned and fact-filled exposition, "the belief that some important elements in the historic populations of Argos and Thebes, and of the peoples who played a major part in the *Iliad*, were previously settled . . . in the region about Epirus, and that in that region several famous legends took shape" (102). The reviewer found this section the least palatable and the least convincing (parenthetically, a good map would be a boon to the reader). The final chapter, "The Structure and Composition of the *Iliad*" (102-124), is again a masterly presentation of the author's hypothesis. A brief appendix and a well selected index close a volume otherwise noteworthy for its handy format, clear print, good paper, and comparative freedom from serious misprints. —K.G.

*Epicurus, My Master.* By Max Radin. Chapel Hill: The University of North Carolina Press, 1949. Pp. xii plus 142. \$2.75.

When Atticus, before publishing Cicero's correspondence, carefully removed his own letters from the files, he probably prolonged his own life, but he certainly robbed posterity of a vast amount of information which would have supplemented and clarified many a half-revealing, half-concealing letter in the corpus as pub-

lished. And the possession of those letters would add immeasurably to our knowledge of Epicurean philosophy as it was practiced by one of the most highly cultured Romans in the last days of the Republic.

From what we know of Atticus, we can not conceive of his ever having written his memoirs, much less having published them. That lack has been partially met. A modern Epicurean, who is by profession a teacher of law but who is also an outstanding authority on things Roman, has had the happy thought of presenting Atticus to us as he imagines Atticus might have portrayed himself, had he written his memoirs.

Dr. Radin writes with unusual charm and sensitiveness and happily without distortion of history or confusion of chronology. Of the eighty-one historical persons mentioned in the book, none is made to do or say anything that seems out of character or out of time. The dramatic date is the year 32 B.C., when the whole Roman world lay under the shadow of the final struggle between Octavian and Antony, and when Atticus himself was fully and fearlessly aware of his own approaching dissolution.

A few sentences from the very end of the book will give some idea of the author's dramatic power: "Atticula is with me every day . . . She is gaiety itself. A little too obviously. She has been reading to me—Plato chiefly, carefully avoiding the *Phaedo*. . . . We continued the pretense that I was only ailing a little and would be completely recovered soon. This morning even that pretense broke down. She read the speech to me that Plato imagined Socrates' using to his judges. She faltered when she began the last sentence and could not go on. I recited it to her and she fell sobbing in my arms. . . . 'And now,' says the Platonic Socrates, 'it is time to go; for me, to death, and for you, to life. Which of us goes to the better thing, no one knows but God.' I think Plato was wrong. The gods do not know. Nor do I."

—W.L.C.

### AMERICAN CLASSICAL LEAGUE SERVICE BUREAU

Please do not send cash through the mails. If you send cash and it is lost, we cannot fill your order. Please use stamps, money orders, or checks. The latter should be made payable to the American Classical League. If a personal check is used, please add 5¢ for the bank service charge. If you must defer payment, please pay within 30 days.

Ordering should be done carefully, by number, title, type (poster, mimeograph, pamphlet, etc.). Material ordered from the Service Bureau is not returnable. After two trips by mail the material is likely to be too badly damaged for resale; since the Service Bureau is a nonprofit-making organization, it cannot absorb losses such as this.

The address of the Service Bureau is Miami University, Oxford, Ohio.

W. L. Carr, Director

The Service Bureau announces the following new or recently revised mimeographs:

448. A List of Secondary Latin Textbooks. Revised September 1, 1949, by W. L. Carr. 10¢
643. An Initiation Ceremony, including a Program of Twenty Questions. Can be used also as a radio or assembly program. By students of Mrs. Gladys Laird. 3 boys, 2 girls, many extras. 20 minutes. 25¢.
644. Life with Octavia. By Irene Grafton Whaley. A play in English, dealing with the home life of the Romans. 10 girls, 3 boys. 25 minutes. 25¢
645. Michael McGee Takes His A.B. Degree. By Ilanon Moon. From THE CLASSICAL OUTLOOK for May, 1948. A penetrating satire on our educational system. 15¢
646. An Ancient Choral Dance. By Lillian B. Lawler. Can be performed by any number of girls or boys. Requires no special ability or dance training. 15¢
647. Cultural Periods in Ancient Italy. By W. L. Carr. An outline for teaching "background." 5¢
648. Latin Address of the Public Orator of Oxford University at the Conferring of the Honorary Degree of Doctor of Civil Law on General Eisenhower. 5¢
649. A Roman Family Comes to Life. A play by students of Virginia Markham. 8 girls, 6 boys. 12 minutes. 20¢
652. Parallel Chronological Table for the Lives of Caesar, Cicero, and Pompey. By W. L. Carr. 15¢
653. Pomona: A Puppet Play. By May Corcoran. 5 puppets. Or may be given as a stage play. 1 girl, 4 boys. 15 minutes. 25¢
654. Persephone: A Puppet Play. By May Corcoran. 6 puppets. Or may be used as a stage play. 3 girls, 3 boys. 20 minutes. 25¢

The Service Bureau announces the following materials for the Junior Classical League:

JCL birthday cards, with the words "Tibi Laetum Natalem" and the JCL emblem printed in black on white. Envelopes. Price, 5¢ each.

JCL seals, one inch in diameter,



bearing the JCL emblem in purple and gold. Dye-cut, ten seals to a sheet. Price, 10¢ a sheet.

JCL stickers, for notebook or for automobile. Approximately 3¼ inches square, printed in purple and gold. Specify type desired—for notebook or for automobile. Price, 3 for 5¢.

The Service Bureau, in cooperation with the Archaeological Institute of America, offers the following new catalogue:

A Catalogue of Visual Aids for the Civilization, History, Art, Archaeology, and Literature of Egypt, the Bible Lands, Mesopotamia, Greece, Rome, and Pre-Colonial America. By Dorothy Burr Thompson. Price, 50¢

The Service Bureau has available the following materials, previously offered:

#### LATIN WALL CALENDAR

Always useful because of its beautiful pictures, the 1948 Latin wall calendar is now offered at the reduced price of 50¢. There will be no Latin wall calendar for 1950. The 1948 calendar bears the title "The Classical Influence on American Architecture."

#### CARD GAME

The Game of Famous Romans. 144 cards and instructions. \$1.00.

#### WORD STUDY AND DERIVATION

##### Mimeographs

8. A Convenient List of Greek Prefixes. 10¢
9. A Convenient List of Latin Prefixes. 20¢
24. Some Names of Boys and Girls Derived from Latin and Greek. 10¢
118. "English Words" in High School Latin. 10¢
128. Words of Latin Derivation Used in the Study of Civics. 10¢
131. Some English Words That Have Latin Plurals. 15¢
177. How Latin Helps in the Study of Spanish. 15¢
178. The Value of Latin in the Study of French. 15¢
181. Words of Classical Derivation in the Common Mathematics Vocabulary. 15¢
235. A List of Latin Mottoes. 25¢
279. Latin Words and Phrases in English. 10¢
341. Some Classroom Activities Directed Toward the Attainment of Ultimate Objectives Commonly Regarded as Valid for First-Year Latin. 10¢
349. A List of Common Latin Abbreviations Used in English. 10¢
385. A Short List of Latin Suffixes. 10¢
389. Some Latin Expressions for Classroom Use. 15¢
402. Some of the More Common

Latin Expressions Frequently Met in One's Reading. 20¢

442. Latin Abbreviations and Symbols in Medicine and Pharmacy. 5¢
446. Latin Words Adopted into English. 15¢
479. Latin Roots To Be Memorized for English Derivation. 10¢
484. The Chief Sources of Our English Language. 25¢
485. Family Groups of Latin-Derived English Words That Can Be Illustrated on Posters. 10¢
494. Some of the More Common Architectural Terms Derived from Latin and Greek. 10¢
519. Mottoes for Latin Clubs and Classes. 15¢
521. Suggestions for the Teaching of the Latin Derivation of Ten Words in Each of Twenty School Subjects. 20¢
536. Mottoes of the United States. 10¢
538. A List of State Flowers of the United States, together with Their Classical Names. Suggestions for a project. 25¢
542. A List of Medical Abbreviations Taken from Latin. Required in a course for the training of nurses. 5¢
549. History Makes Words Live. 20¢
552. Technical Terms of Italian, and Ultimately of Latin, Origin. 5¢
574. Law Terms and Phrases from Latin. 10¢
575. *Sententiae*, or Pithy Sayings, from Publilius Syrus. A convenient source of classroom mottoes. 10¢
584. Latin Today. A radio program. 10¢
587. A Selected Bibliography on Derivation and General Language for the Teacher and the Student. 15¢
591. The Terminology of Anatomy. 20¢
602. New Words—The Effect of Social Change on Vocabulary. A radio talk. 15¢
612. Some Suggestions for Teaching French Via Latin. 5¢
613. Some Common Classroom Errors in Derivation, and How to Avoid Them. With a bibliography on linguistics for the Latin teacher. 20¢
620. What Percentage? Tables showing the distribution of English words by language origins. 10¢
629. Amo, Amas, Amat. Prize radio program, dealing in part with English derivation. 6 boys, 5 girls. 25 minutes. 25¢

##### Supplements

29. The Relationship of French to Latin. 10¢
34. The Greek That the Doctors Speak. 10¢

#### Booklet

Word Ancestry. A booklet of interesting stories of the origins of English words. 25¢

#### Posters

Twelve striking posters are available. They are 19 x 25 inches, unless otherwise noted. Subjects are as follows:

1. The Pledge to the Flag in Latin (17" by 23"). A translation of the official version, printed in black beneath a large American flag, in red, white, and blue.
2. Preamble to the Constitution of the United States. The words of Latin derivation are printed in red, and the other words in black.
3. Skeleton Chart. The title is "Latin and Greek Serve as a Key to the Names of More than 200 Bones in Your Body." On a large skeleton, drawn in black, the names of several of the bones are printed in red.
4. Dictionary Chart. An open page of a dictionary, with the percentages of English words of Latin and Greek origin indicated in colors—red, green, and black.
5. Romance Language Chart. The title is "Latin Is the Basis of Spanish, Italian, and French." There are columns of related words in the four languages. Colors, red, green, and black.
6. Legal Terms. Several legal terms, in Latin, with English translations, are printed in red, black, and bright blue.
7. Latin Phrases in Common Use. Several Latin phrases and their English translations are printed in red, black, and bright blue.
8. Loan Word Chart. The title is "The English Language Contains a Large Number of Actual Latin Words." There are two columns of examples, printed in red and blue.
9. Derivative Tree Chart. On a drawing of a tree, a Latin word is printed on the trunk, and English derivatives on the branches. Colors, black, brown, and green.
10. Scientific Inventions Chart. Space for pictures of a locomotive, radio, automobile, and telephone is provided, and the Greek and Latin words from which the names come are printed beneath. A list of other names of inventions is given also. Colors, red, black, and yellow.
11. Victory Chart (19" by 28"). A picture of a winged victory, and below it derivatives of the Latin word *victoria* in English, Spanish, Portuguese, French, Italian, Romanian, German, Dutch, and

Polish. Colors, red, black, and yellow.

13. Pater Noster Chart. The Lord's Prayer in Latin. Colors, red and black.

Prices: Single posters, 50¢; three posters, \$1.35.

#### LATIN AND GREEK CHRISTMAS CARDS

Latin and Greek Christmas cards are available, in the following styles:

- H. Angel Adoring Madonna and Child. An original linoleum block by the American artist, John C. Snook. Inside, a greeting in Latin. Colors, blue and silver. Envelopes.

- I. The Story of the Nativity in Latin, from the Gospel according to St. Luke. Colors, red and black. Envelopes.

- J. Text of the Fourth (the "Messianic") Eclogue of Vergil and the final stanza of the Christian hymn, "It Came Upon the Midnight Clear." In black and red on ivory paper. Envelopes to match.

- K. A drawing of a kneeling woman in medieval dress, carrying a branched candlestick. The inside of the card contains three stanzas of a medieval Christmas carol in Latin. Colors, red, black, and ivory. Envelopes to match.

- L. Roman lamps, in silhouette. Inside, a greeting in Latin. Colors, green or red with black and gold. Envelopes to match.

- S. The carol "Silent Night," translated into Latin, and printed decoratively with holly and ribbon borders. Colors, red, green, and black, on white background. Envelopes to match.

- T. A softly-colored picture of the three columns of the Temple of Castor and Pollux reflected in the pool of the House of the Vestal Virgins, in the Forum at Rome. Inside, a greeting in Latin. Colors, green, brown, blue, and red. Envelopes to match.

- P. A woodcut of the Parthenon, printed in terracotta on white. Inside, a good-luck greeting in Latin, suitable for Christmas or any other occasion. Envelopes.

- PG. A woodcut of the Parthenon, printed in leaf-green on white. Inside, a greeting in Greek, suitable for Christmas or any other occasion. Envelopes to match.

Prices: All cards, 7¢ each; 15 for \$1.00, any assortment.

#### POSTCARDS

Holiday postcards with the greeting "Ferias Laetas!" ("A Joyous Holiday!") are available. They may be used for any holiday season of the year. The design, in green ink, is

taken from Columbus' drawing of one of his own ships. No envelopes. Can be sent through the mail for a one-cent stamp. Price, 30¢ for a packet of ten cards.

#### CHRISTMAS Mimeographs

103. Latin Translations of Several Well Known Songs, Including Christmas Carols. 20¢  
160. Christmas and the Roman Saturnalia. 10¢  
163. Some Paragraphs about Christmas Written in Easy Latin. 5¢  
236. More about the Saturnalia. 10¢  
294. Officium Stellae. A liturgical play suitable for presentation at Christmas. 10¢  
382. Saturnalia. A Latin play. 15¢  
388. The Origin of the Roman Saturnalia. 15¢  
465. Suggestions for a Christmas Program by the Latin Department. 15¢  
466. A Roman and an American Christmas Compared. A play in two acts. 15¢  
478. Suggestions for Latin Christmas Cards. 5¢  
618. Frater Bestiarum, or Viae ad Sapientiam. A Christmas play, with music. 16 or more boys, 1 girl. 40¢  
624. Io Saturnalia! An easy Latin play for first-semester students. 6 boys, 2 girls, plus extras. 10 minutes. 10¢  
631. The Adoration of the Magi. A liturgical drama, in medieval Latin. 20¢

#### Articles

- Articles in THE CLASSICAL OUTLOOK:  
The Roman Saturnalia. December, 1937. 10¢  
Christmas and the Roman Saturnalia. December, 1938. 10¢  
Some Ancient and Modern Yuletide Customs. December, 1939. 10¢  
Christmas Gifts and the Gift Bringer. December, 1940. 10¢  
Christmas and the Epiphany: Their Pagan Antecedents. December, 1941. 10¢  
December 25th, Christmas Day. December, 1942. 10¢

#### Booklet

- Latin Songs and Carols. By J. C. Robertson. Published by the University of Toronto Press, 1945. 45¢

#### NEW YEAR'S DAY AND JANUARY Mimeograph

589. A January Program. 10¢

#### Article

- Article from THE CLASSICAL OUTLOOK.  
Verbal Magic in New Year's Greetings. January, 1941. 10¢

## STATEMENT OF OWNERSHIP

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

Of the Classical Outlook, published 8 times yearly at Oxford, Ohio, for October 1, 1949.  
State of Ohio  
County of Butler  
ss

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Henry C. Montgomery, who having been duly sworn according to law deposes and says that he is the Secretary-Treasurer of the American Classical League, publishers of The Classical Outlook and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933 embodied in Section 537, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher: American Classical League, Miami University, Oxford, Ohio; Editor: Lillian B. Lawler, Hunter College, New York 21, N. Y.; Business Manager: Henry C. Montgomery, Miami University, Oxford, Ohio.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Owner: American Classical League, Miami University, Oxford, Ohio; Officers: Walter R. Agard, President, University of Wisconsin, Madison, Wisconsin; Henry C. Montgomery, Sec'y-Treas., Miami University, Oxford, Ohio.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is:

(This information is required from daily publications only)

(Signature of editor, publisher, business manager, or owner.)

Signature of Sec'y-Treas. of Publisher  
HENRY C. MONTGOMERY

Sworn to and subscribed before me this 1st day of October, 1949.

(Seal)

R. Fred Woodruff, Notary Public,  
State of Ohio  
(My commission expires February 15, 1951.)